

TROIS QUATUORS.

C. G. REISSIGER. Op. 211.

Allegro moderato. (M. J. = 112.)

N^o 2.

mf sf sf tr tr Decres.

sf Cres.

sf p sf tr con espres.

Cres. sf Decres. Cres.

sf tr f sf

sf p

sf p

sf Cres. sf f

sf

Decres. p f mf p

Cres. f mf

1^{er} VIOLON.

f *mf* *con espress.*

Cres.

cres. *p*

Cres. *mf* *p*

f *mf*

p

Cres.

mf *p*

Cres.

f *mf*

f *mf* *f* *mf*

f *p* *Cres.*

sf *Cres.* *mf* *sf* *sf*

Decres. *sf* *Cres.*

sf p sf con espress.

Cres. sf Decres. Cres.

f sf p

Cres. sf

sf p f mf p

p Cres. f mf

f mf con espress.

Cres. Decres.

f Cres. sf

sf f sf sf

p sf sf poco rall. poco rall.

Andantino quasi Allegretto. (♩ = 92.)

Andantino quasi Allegretto. (♩ = 92.)

con espress.

a Tempo.

poco rall.

Con espress.

ten. tr

This page of musical notation consists of 12 staves of music, likely for a piano solo. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various dynamic markings (sf, f, mf, p, Cres., Decres., con dolore, con espres.) and articulation marks (accents, slurs). The music is written in a single system, with each staff containing a different melodic line.

[illegible]

This page of musical notation is for a piano piece, likely in the style of a 19th-century composer. It consists of ten staves of music, all in treble clef and one flat key signature (B-flat major or D minor). The time signature is 4/4. The music is characterized by rapid sixteenth-note passages, triplets, and trills. Performance instructions and dynamic markings are as follows:

- Staff 1:** Starts with a trill (tr) and a forte (sf) dynamic. The first measure is marked *Decres.* (Decrescendo).
- Staff 2:** Continues with rapid sixteenth-note passages. The first measure is marked *Cres.* (Crescendo).
- Staff 3:** Features triplets (3) and rapid sixteenth-note passages. The first measure is marked *Decres.* (Decrescendo).
- Staff 4:** Starts with a triplet (3) and a *Dolce legato* instruction. The first measure is marked *Cres.* (Crescendo).
- Staff 5:** Continues with rapid sixteenth-note passages. The first measure is marked *Cres.* (Crescendo).
- Staff 6:** Features a triplet (3) and a *mf* (mezzo-forte) dynamic. The first measure is marked *sf* (sforzando).
- Staff 7:** Starts with a triplet (3) and a *Cres.* (Crescendo) marking. The first measure is marked *sf* (sforzando).
- Staff 8:** Continues with rapid sixteenth-note passages. The first measure is marked *f* (forte).
- Staff 9:** Features a triplet (3) and a *poco rall.* (poco rallentando) instruction. The first measure is marked *f* (forte).
- Staff 10:** Starts with a triplet (3) and a *con dolore* (with pain) instruction. The first measure is marked *sf* (sforzando).

The piece concludes with a *pp* (pianissimo) dynamic and a *a Tempo* instruction. The notation is highly detailed, with many slurs and ties indicating complex phrasing.

13366 . R . N^o 2 .

1^{ma} 2^{da} 2 p p

mf Cres. sf sf

sf sf pp Cres.

sf sf sf sf Decres.

1^{ma} 2^{da} 3 pp sf Cres

sf sf Decres. Scherzo D.C. senza repetizione.

Allegro vivace. (♩ = 96.)

FINALE. mf sf sf sf

sf sf tr sf tr

Decres. mf sf Cres.

sf Cres. f

sf sf sf sf

sf Cres. sf sf sf sf f

VIOLIN II

3

QUATUORS

POUR

deux Violons, Alto et Violoncelle

dédiés à son Ami

F. SCHUBERT

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PAR

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(Euv. 211

Prix 12^s chaque

N^o 2

Paris, RICHALT & C^{ie} Editeurs, 4 B^d des Italiens au 1^{er}

Leipzig, C. F. Peters

13366 R vol. 2, 3

13566 p. n° 6

f *mf* *p* *p*
Cres. *f* *mf* *f* *mf* *p*
Cres. *pp*
Cres. *Decres.* *pp*
sf *f* *sf*
f *sf* *sf* *sf* *p*
sf *pp* *poco rall.*
 Andantino quasi Allegretto. (♩ = 92.)
p
mf *mf*
p *mf* *Cres.* *p*
f *1^{ma}* *2^{da}* *p* *pizz.*
Cres. *p*

sf *f* *p*
f *sf* *sf* *sf*
Decres. *sf* *pp* *Cres.*
Decres. *mf* *sf* *sf* *Cres.*
p *mf* *Cres.*
sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *mf*
sf *sf* *sf* *sf* *sf* *sf*
sf *Cres.* *pp* *trem* *Cres.*
sf *sf* *sf* *sf* *sf*
sf *sf* *sf* *sf* *sf* *sf*
sf *p* *Cres.* *f*
p *sf*

15566 R N°2

15566 R N°2

VIOLA

3

QUATUORS

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13306 R. No 1. 2. 3.

TROIS QUATUORS.

C. G. REISSIGER. Op. 244.

Allegro moderato. (M. ♩ = 112.)

N° 2

The musical score for the Alto part, No. 2, is written in 2/4 time and B-flat major. It begins with a first ending bracket over the first staff. The score includes various musical notations such as slurs, ties, and triplets. Dynamics are indicated throughout, including *mf*, *sf*, *p*, *f*, *pp*, *Cres.*, *Decres.*, and *Solo.*. The piece concludes with a final cadence on the 12th staff.

f *p* *p* *Cres.* *p* *Cres.* *f* *mf* *f* *mf* *p* *Cres.* *f* *sf* *Cres.* *sf* *mf* *sf* *mf* *Cres.* *sfp* *Cres.* *Decres.* *Cres.* *f* *p* *ten.* *p*

con espress.

con espress.

Cres.

Decres. pp

sf

f

mf

p

Cres.

pp

Cres.

Decres. pp

sf

f

sf

f

sf

sf

sf

p

sf

sf

pp

poco rall.

Andantino quasi Allegretto. ($\text{♩} = 92$)

p

mf

mf

p

cres.

1^{ma}

2^{da}

pizz.

p

Cres.

arco.

p

sf

p

Cres.

mf

sf

1

sf

sf

cres. sf

sf

sf

sf

p

f

sf

Decres.

sf

pp

Cres.

sf

sf

Decres. sf

sf

mf

sf

sf

sf

Cres.

p

Cres.

sf

sf

sf

sf

sf

mf

sf

sf

sf

Cres.

trem.

pp

sf

sf

Cres.

sf

Cres.

sf

p

sf

f

sf

p

Cres.

p

f

ALTO.

p *f* *sf* *sf*
Decres. *sf*
pp *Decres.* *Cres.* *mf*
sf *sf* *sf* *Cres.* *p* *Cres.*
Cres. *f* *sf* *sf* *sf* *sf*
sf *sf* *poco cres.* *sf* *sf* *sf* *Cres.*
trem. *pp* *trem.* *mf* *2*
mf *sf* *sf* *Cres.* *f* *f* *3* *sf*
sf *3* *3* *3* *sf* *3*
sf *3* *3* *3* *sf* *3*
3 *3* *3* *3* *3* *3*

15566 R N

sf Cres. *mf*
p *mf* *cres.* *p*
poco rallent. *a tempo.*
mf *p pizz.*
Cres. *p*
Cres. *Cres.* *Cres.*
arco. *mf* *3* *Cres. sf* *sf* *Cres.* *sf*
sf Cres. *sf Decres.* *p* *3* *sf*
mf *Cres.*
3 *f*
3 *3* *p*
poco rall. *a tempo.*
f *p* *sf cres.* *sfp* *p*
1 a tempo. *rall.* *p* *Cres.* *pp*

Dolce.

TRIO. *un pochettino più tranquillo.*

13366. R. N^o 2.

13366. R. v. 2.

VIOLONCELLO

3

QUATUORS

TOUR

deux Violons, Alto et Violoncelle

dédiés à son Ami

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13366.R. n^o 1.2.3

VIOLONCELLE.

TROIS QUATUORS.

C. G. REISSIGER. Op. 211.

Allegro moderato. (M. ♩ = 112.)

2

mf sf Cres.

mf sf tr tr

Cres. Decres. Cres.

f sf sf

pizz. arco. tr pizz. arco. tr pizz. arco. tr

mf f mf f

tr tr f sf sf sf

Decres. p f mf p

con espress.

Solo. Cres. sf f mf

f mf Cres. Cres.

p Cres.

mf p

Violoncelle musical score page 5, featuring 12 staves of music in bass clef with a key signature of one flat (B-flat). The score includes various dynamic markings, articulations, and performance instructions.

Staff 1: *f* *mf* *mf*

Staff 2: *p* *Cres.*

Staff 3: *mf* *mf* *tr* *p*

Staff 4: *Cres.*

Staff 5: *f* *mf* *f* *mf* *f* *mf*

Staff 6: *f* *p* *Cres.*

Staff 7: *f* *sf* *Cres.*

Staff 8: *sf* *mf* *sf*

Staff 9: *Cres.* *mf* *sf* *tr* *tr* *sf*

Staff 10: *Cres.*

Staff 11: *Decres.* *f*

Staff 12: *pizz.* *arco.* *f* *sf* *tr* *pizz.* *arco.* *f*

Staff 13: *Cres.* *f* *sf* *sf* *ten.* *p*

VIOLONCELLE.

f *mf* *con espress.* *con espress. sf* *sf*

sf *mf* *f* *p* *Cres.*

p *Cres.* *Decres.*

sf *f* *sf* *f* *sf* *sf* *sf*

p *sf* *pp* *poco rallent.*

Andantino quasi Allegretto. (♩ = 92.)

p

mf *fp* *mf*

p *mf* *Cres.* *p* *f*

1^{ma} *2^{da}* *pizz.* *p*

Cres. *p* *sf* *p* *Cres.*

arco. *mf* *sf* *Cres.*

VIOLONCELLE.

p *f*

sf *sf* *Decres.* *sf* *pp*

Cres. *Decres.* *mf* *sf* *sf*

Decres. *sf* *sf* *Cres.* *p*

mf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *f* *sf* *Cres.* *mf* *sf* *sf* *Cres.*

pizz. arco *mf* *sf* *sf* *Cres.*

sf *f* *sf*

sf *p*

Cres. *p*

f *p* *f*

[illegible]

mf p mf Cres.

p poco rallent. a tempo. p pizz.

Cres. p Cres.

arco. mf

Cres. Cres. sf- sf- sf- sf Cres. Decres.

p sf

mf Cres.

f p

poco rallent. a tempo. 1

f p sf Cres. sfp pizz.

a tempo. 1 arco. 3 3 3 3

rallent. pp

Cres.

pp

3

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